9/26/14 Dear Denah,

Sending you one of my favorite, recent t-shirt aquisitions, too small for me. Feel free to pass it along. Pls. tell Antonella if I come across another good one, will send it to Canyon.

Also, a thanks for having the "Happy Birthday" forwarded to Broughton show. PFA. Had another @ Anthol. NY show 9-24. My ship deploys to Damascus soon,

love, Dad

(10) Vol II covers

SEATTLE WA 980
21 JAN 2016 PM 7 L

Happy Holidays

USA
FOREVER

Attn: Antonella (y Garbo)
Canyon Cinema
1777 Yosemite Ave
#210
San Francisco CA
94124

Mr & Mrs Bruce Baillie
669 Kodiak Ave
Camano Island, WA 98282

Y150234

9/7

dear Antonella,
trying here, given tons
of mundanery -, to
get to tons for zerox &
P.O. -- re contents
here, letter to show Liz K.
(17th?)*, + present for you,
hope it fits.

♡ - BB

* Re poss. space for Art's Ball

Horse art by Eduard Kyslynskyy, used under license from Shutterstock

Mitología Huichol. Cuadro de madera e hilo.
Real de Catorce, S.L.P., México.

DEAR BRUCE - we haven't met but I wanted to write and say how much your films have meant to me. Two films in particular marked me really deeply and had an important effect on me as a budding filmmaker trying to find a way in the world, firstly Valentin de las Sierras, which I have seen countless times and is one of the most beautiful films ever without a wasted frame and perfect editing of image and sound. And Mr Hayashi, wandering in that misty black and white world, like some kind of in-between world - I got so much inspiration from how much you say about Mr Hayashi's existence and struggles in just two and a half minutes, I could watch it over and over!

Fotografía: Valerio Monti
Visita la página: www.realdecatorce.net

THANK-YOU FOR YOUR FILMS BRUCE. I hope we can meet sometime. Ben (Rivers)

BRUCE BAILLIE

669 WEST KODIAK AVE

CAMANO IS

8282 WA

USA

Antonella, looking forward to dinner in SF w. you and your husband. Hope to make it down there 1-27. If not, will have to be another time, another visit.

1/21/16

Dear Gabo,

Antonella y Amigos

Wishing you old-fashioned pleasures, happy memories and every joy of the season.

Generalos,

enclosed (valuable) card from Ben Rivers for "El Libre" en Mexico,. please FWD. We can't dupe it here.

Southwest Indian
Children's Fund

P.O. Box 906 • Broken Arrow, OK 74013

Y154839

Original Art by Hazel Lincoln
Courtesy of Image Source

Proudly made in the USA

11/18/09

dear Greg, here's the first one off, ~~to~~ before I send (SO) your way via Paragon Lab Seattle (shrink wrap)

Probably arrive SF end next week! Also sending you, same shipment, (10) Volume II -

'Red Rose' in remembrance of 'the White Rose', University of Munich students - resistance to ⍟ late 30's —— ♡ - B

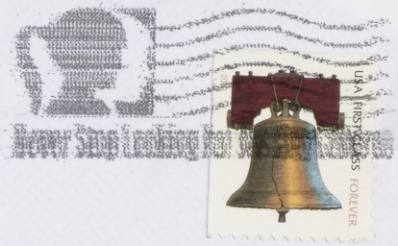
for Canyon Bulletin board

Aboard VSS Abraham
29 JAN. '10
Lincoln
Departing.

Wind Baillie
669 Kodiak Ave
Camano Island, WA 98282

EVERETT WA 982

10 JUN 2010 PM 3 L



Dominic Angerame
c/o Canyon Cinema
145 Ninth St, #260
San Francisco
CA 94103

9410352640

for Dominic
@ Canyon Cinema
6/10

"Quick Billy"
Reel IV

-BG

Dominic — 6-9 or 10 — thurs. 7 pm
2010
+ riders

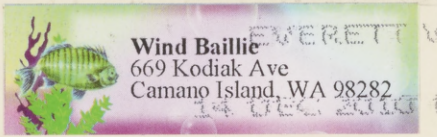
"the Soul in
all things" —

past, present, future, all,
always ~ prior, ceaseless, Eternal.
A beautiful film, a big
thanks! Always a miracle
~ Miracle within the effort,
within the effect, the "thing".

PS: Never feel alone!

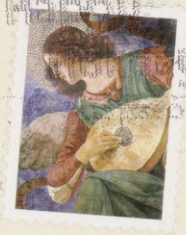
Hope to see you soon ~
Work proceeding here. Greetings,
loving greetings to all.

PP



Wind Baillie
669 Kodiak Ave
Camano Island, WA 98282

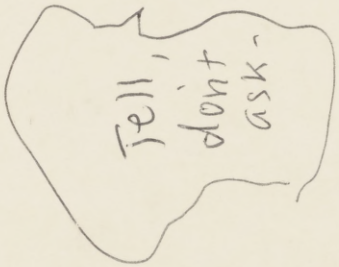
EVERETT WA 982
14 DEC 2010 PM 4 T



Canyon Cinema
145 Ninth St
Rm 260
San Francisco
CA 94103

9410332640

12-13: I have
(25) Vol. I
ready for
shrink wrap &
FedEx →
Waiting on
Vol III
elements —



Merry Christmas

Big Merry Christmas to my Canyon Cinema family!

Thanks for your card last week

Wishing you happiness throughout the holiday season.

Hope to see you soon. Vol III (12-13.10) @ printers - hoping we can pick up/work tomorrow - bleeds all 'round!

Love,

B.B.

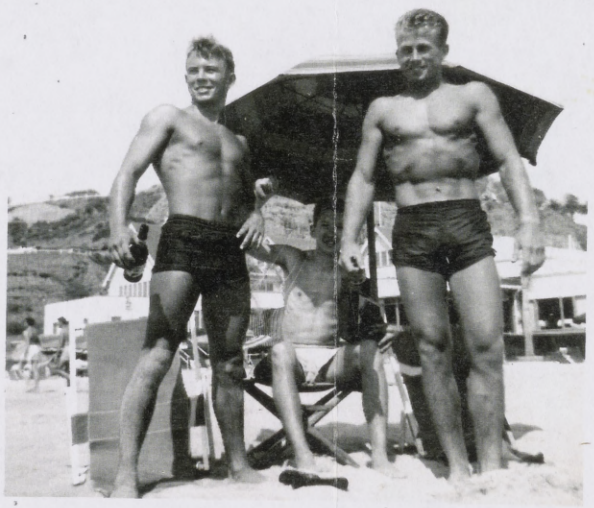
Lorie

Keith

12/10

350Y 16388-4

©AGC, INC.
CLEVELAND, OHIO 44144



St. Monica 1950

Disc 1: *Introduction to the Holy Scrolls, (video)* '98.
Here I Am, '62.
The P-38 Pilot, (video) '90.
Intro Roslyn Romance, '74.
Film Preservation Honors, (Anthology Film Archives, NY, Excerpt), '05.
Roy Eldridge (video) '86.

Disc 2: *On Sundays* (first film), *'61.*
Day Ashore (unfinished work), '66.
Album Cover, Keith Kenneth Baillie

Digitally re-mastered © 2006 BB

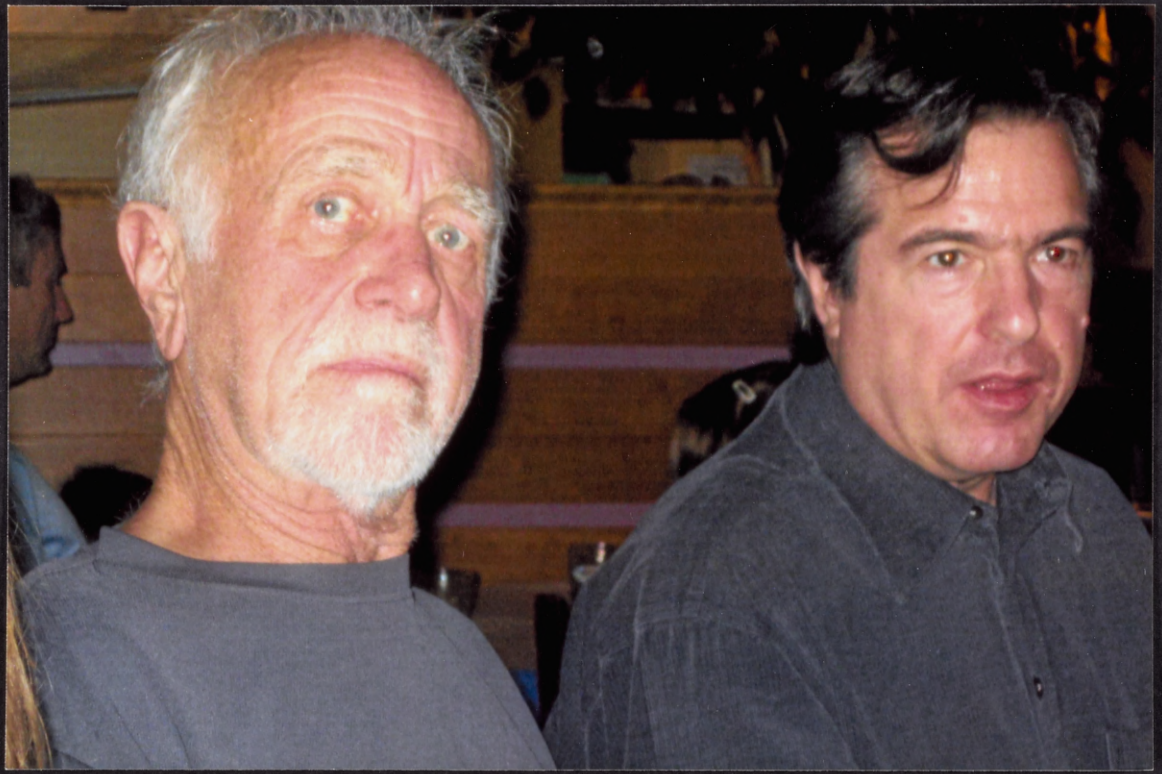
DVD VIDEO

BRUCE BAILLIE

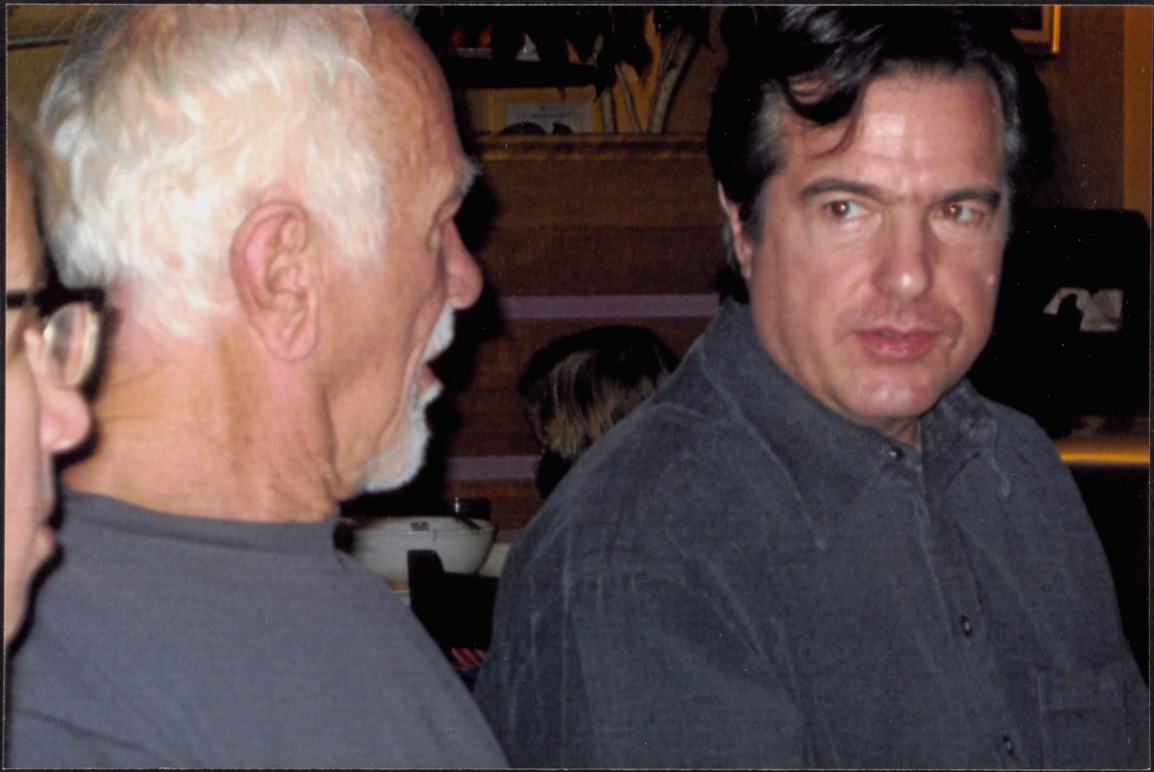
VOLUME IV

for Canyon - BB 4/10

B_89



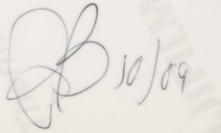
BB 10/09



GUISHER

DO NOT
ENTER
RED
POET

10/09


30/09

SOCIALISM

CONFERENCE & WORKSHOPS

HAD ENOUGH CUTS, LAYOFFS & BANK BAILOUTS?

SOCIALISM: What it really is and why we need it

African American Art & Culture Complex, 3rd floor (Accessible)

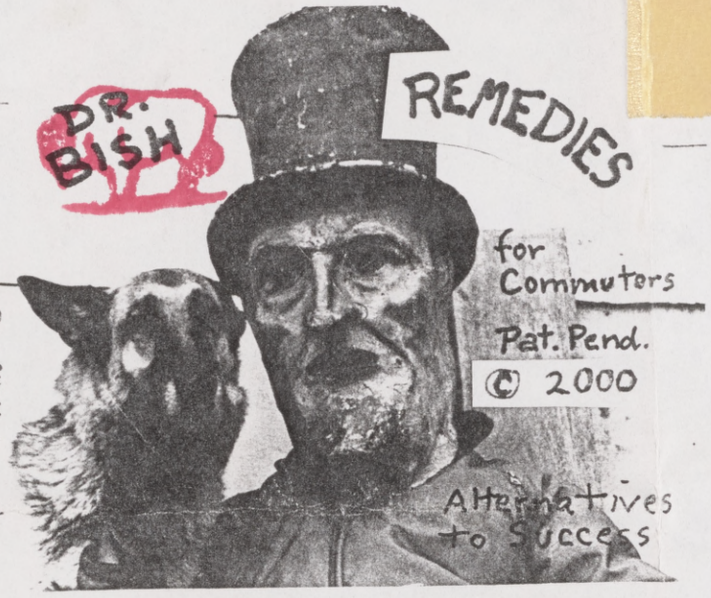
762 Fulton St. at Webster St., San Francisco

near MUNI 5, 21, 22, 47...

BB
10-09 SF

Om
Jeet
5.09
Camano Is.

www.geocities.com/Hollywood/Theater/1809



Photo, Elliot Caplan

bish14@earthlink.net

BAILLIE
669 WEST KODIAK AVENUE
CAMANO ISLAND WA
98292
(360) 387 1081

3/8/00

Dear guys,
Estimados Amigos,

Sending you "Chats #1", to accompany films rented by schools (in particular). thanks.

Received Dominic's e-mailery yest., fun. Im still confounded by the operation, so not using it often as yet - partly due I think to our locale + earthlink provider's system - hafta erase, ea. time prior to reaching mail &/or Internet pp., a "1" before my phone number, which usually fouls up, etc, etc.

Thanks for sugg. & this mo., turns out we are in fact broke again.

Thought perhaps

cont.

2/

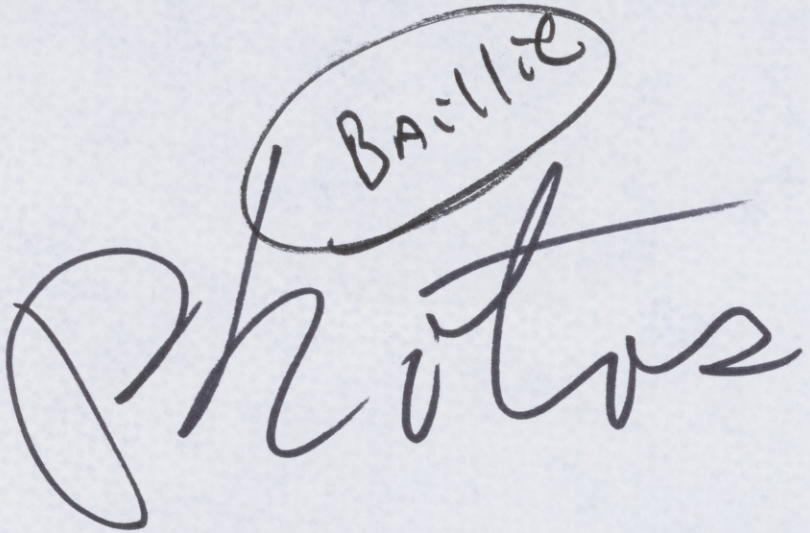
my letter to Board passed on earlier; hope it will be useful now.

Michael Wallis & I working on having dir. of Bangkok fest, over here, in SF.

L/S lab says let them know if "QB" needed for rental, they will ship. Work tied up copyg more ark. Academy Archive soon to release notice re. prints for sale from new inter-negs. Gotta find help getting into my web to install new e-mail address, + a few changes, + some interest photos, + preps. @ end for a "daily Besheng" +/or excerpts from current writing. Jim too ignorant to do it myself.

What else? Salute will show @ Paris Cinematheque April. Poss. schedule 12-hr. "Holy Scrolls" @ NY Smithsd. for spring-summer. A segment showing there soon (2 hr. "Day Ashore") on tape, silent. Silent not so good for decent performance — have Hoh ideas for its performance but look

- to strengths, time & patience to prepare same. Dad cont.


Baillie

005 Cost&Co 005 12031 IM6_0007 LORIE
0136 069 N N N N NN Z09S.0/100.0

for Dominic + Gang

B.B + laundry

5/09

5/09

'Dr. B' (Bob)
and Angel

-- graphics prep's
re. Vol III DVD.

002 Costco 002 12031 IMG_0004 LORIE
0136 069 N N N N NN Z095 0/ 100 0

In Command
abode —
5/09

Dominic & friends

– our nieces

3/09

BB

from Bob
(Baillie), Japan, 3-09

富士 MT. FUJI
MONT FUJI
MONTE FUJI

POST CARD

G-1-09

Dear Dominic,

Thank you for the new range book in your apt. I appreciate the future visit thanks for suggesting Canyon Print & Frame re: current negotiations hope it goes well over next few mo!

Greetings to Laurel, Pls.

TO: Dominic
Angerame
Canyon Cinema
145 Ninth St #260
San Francisco
CA 94103

Published by NBC Inc. Japan. ©
NBC
Printed in Japan
PHOTO : TAMAKI NAKAMURA
富士-014

Subject: RE: [Fwd: RE: purchase of the film Castro Street]
From: Bruce Baillie <bish149@hotmail.com>
Date: Tue, 5 May 2009 01:57:57 +0000
To: <dominic@canyoncinema.com>

Dominic, Rachael from U of Pitts? Sounds like she's tried before. CS I believe has been printed by Cineric - if so, it should be reasonably priced. Is this a replacement print on previous contract? Anyhow, if Canyon able to inquire Cineric cost of print - charge her whatever is appropriate ... otherwise, please tell her "Its too much (all of it)!" She could phone me, say 10 AM our time, to take the busy-ness off Canyon. Sorry if any errors, can hardly see the type. Boss at volunteer job might know free optometrist, asked her today. (some gorgeous folks came in today looking for clothes and food. Very friendly, was able to do the Spanish. Had some teddy bears for the children. One lady came at noon closing time, crying, no job for 6 mo., she said. Gave her a nice red suit that was hanging on the fence outside . We have bilingual coucing - she may have returned after I went home. And a college woman came by asking for a few dollars for gas money. I didnt have a farthing, boss sent her on to the Catholic Church. Wish I could take pix of the people. Have new small dv still camera. Trying this eve to view on cmptr, but "too hard". Kids here becoming adults, small 2-room house suddenly too small. No place any longer to rest, sleep. If theyde offer a free hotel room - as in The Grand Hotel - Ide come down for extended visits and rest. Re CS, I hope we can get a print to the Pitts woman without stress. Its perfectly okay if she wants to talk to me by phone. Nice recent corres., prob mentioned, from lady at Athens film fest (June). Sort of reminds me of the ethos that comes thru the best of the Greek films. Its day to day now, if not hour by hour, like life on The Western Front, was that the title? Life in the trenches. Lorie says, "Dont tell Dominic all your bad stories - Everyone has enough problems". "He's gonna have a stroke ..l" Sorry, like an innocent child, "I never knew it was going to be like this..." Maybe I can bring in the Heavenly touch with the current editing. Best to all, (Anonymous).

Date: Mon, 4 May 2009 11:15:26 -0700
From: dominic@canyoncinema.com
To: bish149@hotmail.com
Subject: [Fwd: RE: purchase of the film Castro Street]

Hi Bruce....is there a print of Castro Street that we can sell, and for how much...thanks

Dominic

-------- Original Message --------
Subject: RE: purchase of the film Castro Street
Date: Fri, 1 May 2009 07:07:01 -0400
From: Youngman, Rachell <rach@pitt.edu>
To: 'Dominic Angerame' <dominic@canyoncinema.com>
References: <AF9505FFA0E3A94C80D53D46DDE0D7F68C276D16AF@PITT-EXCH-05.univ.pitt.edu>
<49EDF013.3090003@canyoncinema.com>

Dominic,
Do you have an answer to purchasing this film yet?

Thanks,
Rachell Youngman

From: Dominic Angerame [mailto:dominic@canyoncinema.com]

Sent: Tuesday, April 21, 2009 12:11 PM
To: Youngman, Rachell; Bruce Baillie
Subject: Re: purchase of the film Castro Street

I will forward your request directly to Bruce Baillie...the last time we sold a print of this was 2004 for the amount of $3,000. I have forwarded this on to Bruce so that he can advise me on how to proceed...thanks

Dominic Angerame

Youngman, Rachell wrote:

> **Dominic,**
>
> **The University of Pittsburgh would like to purchase the following 16 mm film as ours was damaged.**
>
> **Could you tell me what the cost would be? Can I submit a paper P.O.? Do you require prepayment or can you send the film with its invoice to us for payment?**
>
> **Castro Street**
>
> Coming of consciousness.
> 1966, 16mm, b&w/color/so,
> Thanks,
> Rachell Youngman
> ULS Acquisitions
> 7500 Thomas Blvd. Room 309
> University of Pittsburgh
> Pittsburgh, PA 15208 USA

Windows Live™: Keep your life in sync. Check it out.

Not yet...I will ask him again.

Dominic

Youngman, Rachell wrote:

> Dominic,
> Do you have an answer to purchasing this film yet?
>
> Thanks,
> Rachell Youngman
>
> ---
>
> **From:** Dominic Angerame [mailto:dominic@canyoncinema.com]
> **Sent:** Tuesday, April 21, 2009 12:11 PM
> **To:** Youngman, Rachell; Bruce Baillie
> **Subject:** Re: purchase of the film Castro Street
>
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>
> Dominic Angerame
>
> Youngman, Rachell wrote:

Dominic,

The University of Pittsburgh would like to purchase the following 16 mm film as ours was damaged.

Could you tell me what the cost would be? Can I submit a paper P.O.? Do you require prepayment or can you send the film with its invoice to us for payment?

Castro Street

Coming of consciousness.

1966, 16mm, b&w/color/so,

Thanks,

Rachell Youngman

ULS Acquisitions
7500 Thomas Blvd. Room 309
University of Pittsburgh
Pittsburgh, PA 15208 USA

Bish149@Hotmail.com

BAILLIE
669 WEST KODIAK AVENUE
CAMANO ISLAND WA.
98292
(360) 387 1081

www.geocities.com/Hollywood/Theater/1809

Cinco de Mayo '09

Dear Dominic y amigos,

This DVD is my transfer from the original reel tape, '74, Stan Brakhage @ SFAI - more info on disc. 76-min. There is a DVD-to-CD master in the works, local pro - never know nowdays when it might be finished. If you have access to equip. that will copy DVD to CD, feel free to re-master/copy.

→

2/

Some very seminal info from Stan in this lecture — for the archives. Very good to hear Stan again! -B

Subject: RE: dvds
From: Bruce Baillie <bish149@hotmail.com>
Date: Thu, 6 Aug 2009 18:47:39 +0000
To: <dominic@canyoncinema.com>

Dominic, apol's , slow on emailery, still seeing eye Dr's ("macular hole" left eye). otherwise okay. learned yest. my printer up here overwhelmed w. work, so graphics for Vol II somewhat slowed. Re Vol I have in mind a Second Edition, but prob. wont get to it for a month or so. Lets go to $35 ea when we get the new batch started. I am also out of copies, except for the GOLD double, original No. One copy. Writing Eric Strand to remind him Chicky wanted to have one of her paintings for DVD cover. We have had a nice corres., reminiscing over early Berkeley days. He's a good lad. (I still see him age eight). Our boy Bob now 11, some interest in girls. Greetings to Lauren, Michelle, et al. Stay well! - Baba-ram B

> Date: Wed, 29 Jul 2009 12:12:44 -0700
> From: dominic@canyoncinema.com
> To: bish149@hotmail.com
> Subject: dvds
>
> Hi Bruce, we only have 2 dvds left that are signed and numbered. Do you
> want to send replacements and shall we adjust the price or leave it
> alone. Hope all is well.
>
> Dominic

Windows Live™: Keep your life in sync. Check it out.

JOYFUL CHRISTMAS

Antonella,
Cecilia &
family

Seth and
staff

- & toutes les
Amies -

Canyon

We *Wish* you
the best this
Christmas Season.

Cinema

Lovely Loving
Christmas!

Bailles ♥ 12-25-18

THIS CARD IS MADE
WITH RECYCLED PAPER.

9 2322456 562987623 1

ISH
EDIES
Amazing
G WOMAN

"The Amazing Dog Woman"

Dr. Bish + ~~Betty~~ Billie-Jo *

Bish trailer

@ Rokeby, Rhinebeck-on-Hudson,

NY, late 70's.

* (favored cat companion)

CATSS *Proudly Presents...*

The Annual

CANYON SCHOOL SILENT AUCTION

School • 07

CATSS Proudly Presents...

The Canyon School Annual Silent Auction

An Annual Fundraiser Event to Benefit Canyon School

You are cordially invited to join us for great food and live music, lots of good company and cheer, and all sorts of n and useful stuff to bid on. You will also find a great ..lay of artistic creations by members of our community. We hope you will be able to join friends and neighbors to celebrate our school and its extended community in our biggest social event of the year.

Date: **Saturday, April 28th**

Time: **5:00pm to 9:00pm**

Location: **Deva & Gayatri Rajan's home in Canyon Driveway 35 (Laurel Ln.) off Pinehurst Rd. Follow the signs from Canyon School**

Cost: **$15 per person. Adults only please**

Dinner: **Vegetarian entrees and fine desserts**

Child care, including dinner, will be held at the School from 4:30 to 9:30 for $15 per child. Children should each bring a toy to contribute to the Children's Auction. Children aged 4 and over only, please.

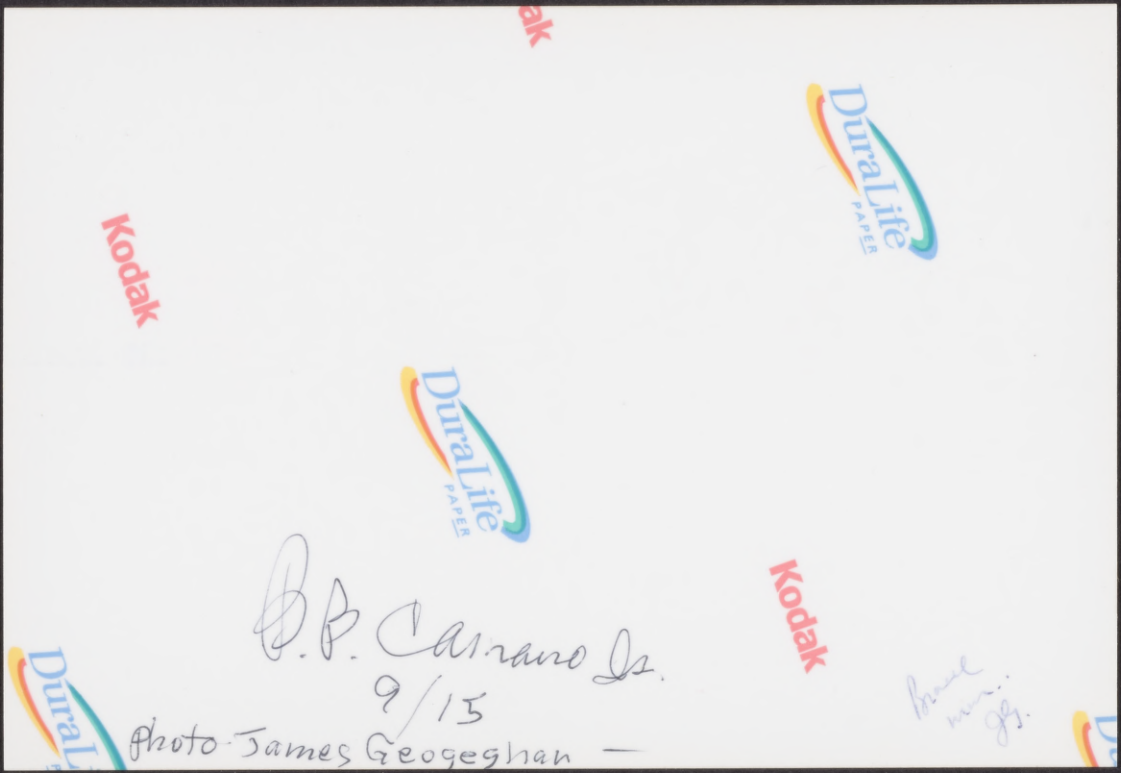
RSVP

ALL EVENT PROCEEDS BENEFIT CANYON SCHOOL

From: ***Canyon Association to Support the School***
187 Pinehurst Road
P.O. Box 52
Canyon, CA 94516

CANYON CA 94516 APR 18 2007 USPS

To: Bruce & Lois Baillie
669 W. Kodiak Ave.
Camano Island
(925) WA 98282
3767796
" 37[illegible]17 Dva


Kodak
DuraLife PAPER
Kodak
DuraLife PAPER
Kodak
DuraLife PAPER
C.P. Carnano Jr.
9/15
Photo James Geogeghan

3/7/16 Hello Antonella, Seth and guys —

Encl. a burned copy of DVD Vol. I, ~~taken from the orig. digi Beta tape~~ DVD master.

If (we) know someone w. a Blue Ray burner in ~~their~~ cmpts., we might try for a dupe HD master disc (for copies).

Anyway, here is an interim version of Vol. I may be useful.

Prep's. Here to create Vol. II 4th Ed. in early summer as you suggest.

Best Regards All —

BB.

Mr. Bruce Baillie
669 Kodiak Ave WEST
Camano Island, WA 98282

TO: Canyon
Cinema
1777 Yosemite Ave.
#210
San Francisco, CA.
94124

94124-267550

May 17th, Monday Morning, 7 AM,
the sun shineth;
cock crows,
cats fed, only
Cool lemurs!
this, All, to You, our
friends. Alles à Tu
Les Vasteras!

COAST QUEEN
California
VEGETABLES
PACKED AND SHIPPED BY
SANTA CRUZ ARTICHOKE
& SPROUT GROWERS ASSN.
SANTA CRUZ. CALIF.
SCHMIDT LITHO CO. S. F.

for Antonella 6/18/18
♡ BB

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SKYWALKER
PROPERTIES LTD LLC

6/18/18
Attn: Antonella, Seth & crew

August 28, 2015

Bruce Baillie
669 West Kodiak Avenue
Camano Island, Washington 98292

Dear Mr. Baillie:

Thank you for reaching out to George Lucas recently with regard to your interest in putting together a Bay Area Artists' Ball in San Francisco. It was a pleasure to speak with you about it on the phone and it was so kind of you to think of him.

As Mr. Lucas is now enjoying his well-deserved retirement, he is currently scaling back on additional undertakings and commitments, outside of those already scheduled. Nonetheless the thoughtfulness in your efforts to celebrate Bay Area Artists was most appreciated as well as your creativity in conceiving it as a 1940's Swing/USO-themed event.

Please know Mr. Lucas' focus and resources remain committed to ongoing philanthropic efforts, such as the George Lucas Educational Foundation (edutopia.org) and the Lucas Museum of Narrative Art (lucasmuseum.org), among others.

All best wishes in your ongoing endeavors with the potential Artists Ball as well as in your life and work. Thank you again for thinking of George for this and we hope you'll be "dancing to the music of Les Brown and his Band of Renown" very soon!

Sincerely,

Kristine Kolton

Kristine Kolton
The Office of George Lucas

Dear guys, maybe make some copies & share w. our community to possibly get things moving re. "Artists Ball" — Antonella, congrats again! — Personally reminiscent, 9th C. B.C. Queen of Sheba — BB & Solomon.

P.O. Box 2009, San Rafael, California 94912-2009 Telephone (415) 662-1500

MANOHLA DARGIS

A Poet Who Collapsed Inner and Outer Space

A film series explores Bruce Baillie's metaphysical magic.

One of the most perfect films that I've ever seen runs a total of three minutes. Shot in 1966, Bruce Baillie's "All My Life" opens on a pan of an old picket fence framed by the blue sky above and a stretch of summer-brown grass below. On the soundtrack, you can hear the crackle and hiss of an old record that's soon filled with the sounds of Ella Fitzgerald singing "All My Life" in a 1936 session with the pianist Teddy Wilson.

In many respects, the image is perfectly ordinary, the kind that you chance on if you're driving along, say, a California road, as Mr. Baillie was when he popped out of a car, seized by inspiration. Yet, as the camera continues to float left and Fitzgerald begins singing ("All my life/I've been waiting for you"), something magical — call it cinema — happens in the middle of the first verse. As the words "My wonderful one/I've begun" warm the soundtrack, a splash of red flowers on the fence suddenly appears, as if the film itself were offering you a garland.

Of course it's Mr. Baillie, now 84, who, with artistry and sensitivity — to color, nature and a camera movement that unwinds like a scroll — found the precise moment to join that song with those flowers, a union that illuminates the sublime in the everyday. The film's genesis, Mr. Baillie told the writer Scott MacDonald in 1989, was that Fitzgerald recording and "the quality of the light for three summer days" on a stretch of Northern California coast. After days of admiring the light's beauty, Mr. Baillie said he decided, "No, I can*not* turn my back on this!" By the final day, he had begun immortalizing that light with a camera, a roll of outdated Ansco film stock and a tripod.

You can watch "All My Life" and other Baillie films online, but don't. If you really want to see that masterwork the way it was meant to be experienced, you should watch it in the partial retrospective of his work that begins Saturday, April 9 at the Film Society of Lincoln Center. Organized by Garbiñe Ortega, this traveling five-program series, "All My Life: The Films of Bruce Baillie," includes 14 of his films dating from 1961 through 1977, as well as 13 short titles by contemporaries like Stan Brakhage, Robert Nelson and Chick Strand. In New York, the Baillie screenings, which begin April 9, are part of a larger Film Society documentary series, Art of the Real.

VIA BRUCE BAILLIE

BRUCE BAILLIE, VIA ANTHOLOGY FILM ARCHIVES

Bruce Baillie, a member of the avant-garde distribution network Canyon Cinema, in eastern Washington State in 1973. Right, stills from his 1966 short "All My Life."

The inclusion of the Baillie work in Art of the Real, which the Film Society website calls a showcase for "boundary-pushing nonfiction film," feels somewhat arbitrary, especially because the entire history of the American avant-garde is also one of artists' turning cameras on the world to create ethnographies of everyday life, whether it's Brakhage filming the birth of one of his children or another avant-garde titan, Ken Jacobs, documenting bohemian ecstasies in a now-lost Lower East Side. Like Brakhage, who used cinema to explore the space between reality and consciousness, Mr. Baillie makes art at the juncture of the visible world and the world of ideas.

Born in Aberdeen, S.D., Mr. Baillie, who studied film in London, has said he embraced its possibilities during a trip to Yugoslavia, where he saw a relief sculpture portraying the cycle of life. "This relief is at the source," he told Mr. MacDonald. "It's an essential part of everyday life." He decided that he wanted to do the same thing in film. (Years later, he wrote, "I want to see everything I can see — good things in nature and people.") He took a ship back to the United States and ended up in San Francisco.

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From top: A scene from "Hardcore Henry"; the director Ilya Naishuller, right, with the stuntman Andrey Dementyev, center; a performer uses a safety rig during filming.

in "Hardcore Henry." (In an early scene, for example, Henry wakes up and looks at himself from the chest down.)

"If we didn't have the hands and the legs, you wouldn't have the experience," he said. "Because as humans, we identify right away. We have the hands, we have the feet, the jeans and the sneakers. If we didn't have that, it would be a faux" P.O.V. film.

Parts of other films have nodded toward that fuller-body experience. The opening scene in the 1995 science fiction film "Strange Days," an adrenaline-charged robbery from the thief's perspective, made for a thrilling short take. And a segment from the horror anthology "V/H/S/ 2" (2013) offered a zombie's view of mayhem. But "Hardcore Henry" may be the most ambitious full-length use of this conceit.

The movie was filmed in Moscow with GoPro cameras, the kind often put on a helmet or a backpack to record extreme sports. Here, the filmmakers wanted the camera closer to face level to better simulate the experience of being the character. The team built a camera rig that stuntmen wore on their heads and that magnetically stabilized the lens, creating steadier shots. In tight quarters, the camera was attached to a performer's mouthpiece.

Point-of-view stunts are complicated, and scenes can't always be done in one clean take. The film often handles this with multiple edits; some moments needed smoothing out with the help of visual effects. The filmmakers used roughly a dozen visual effects companies. The company Zero VFX applied crucial effects to a high-octane motorcycle chase in which Henry and his sidekick, Jimmy (Sharlto Copley), shoot up the back of a van, then take a motorcycle through it and out the front window.

"What we were given was almost 40 different shots they had choreographed on set," Brian Drewes, a Zero VFX founder, said via Skype. "Our main task was not only to make all the explosions, and the shells

Henry is played by 12 different people, including the director.

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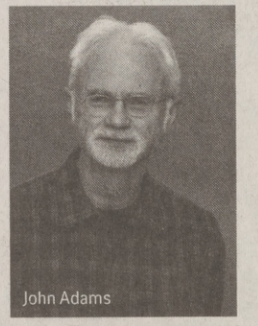
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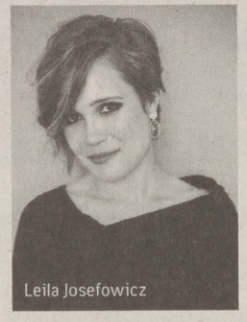
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Film

A Poet Who Collapsed Inner and Outer Space

CONTINUED FROM PAGE 14

There, he assumed the role of the young struggling artist, working at Safeway and for a man who made travel and education films and spending his money on a camera and a projector.

Mr. Baillie started making his first film in 1960 (or, more specifically, "my first creative thing in film," as he once said), the year that Jonas Mekas announced what he called "the New American Cinema." Invoking both the French New Wave and the British Free Cinema movement, along with John Cassavetes and Robert Frank, Mr. Mekas asserted that Americans would be creating an author's cinema as liberated and spontaneous as the art of a poet or painter. It would be, Mr. Mekas wrote, "art as an action and not as a status quo; art as various states of feeling and not as a series of facts, nature mortes or pastiches." He was describing an ideal, one realized by the likes of Mr. Baillie.

Contrary to Mr. Mekas's geographic claims ("the entire reaction against Hollywood, is to be found on the East Coast"), the West Coast had long been home to essential avant-garde filmmakers. Given this, perhaps it's no surprise that an audience already existed in the Bay Area when Mr. Baillie began exhibiting his films on an Army surplus screen in his backyard. Calling it Canyon Cinema, after a nearby California town, this alt-enterprise grew and eventually morphed into one of the country's most important distributors for avant-garde and experimental work. Some of the films in the retrospective carry the distinctive Canyon logo. (Mr. MacDonald's 2008 book "Canyon Cinema: The Life and Times of an Independent Film Distributor" is its definitive history.)

The retrospective includes some of Mr. Baillie's earliest films, including "Mr. Hayashi" (1961), a pocket-size black-and-white portrait of a gardener who's seen digging into the earth with his hands and wandering across fog-shrouded fields. Amid beams of light, bobbing foliage and a smattering of twangy, distinct notes of what sounds like a samisen (a long-necked, three-stringed Japanese instrument), Mr. Hayashi speaks a little about himself and his struggles to find work. In three minutes, Mr. Baillie suggests the arc of an entire life with an elegant mixture of trenchant close-ups (sturdy hands, worn boots, a weathered face) and equally elegiac long shots that evoke the minimalist landscapes in certain classical Asian paintings (trees, clouds, peaks, isolated figures).

BRUCE BAILLIE/LUX, LONDON

BRUCE BAILLIE

Far left, "Castro Street" (1966), which finds abstract beauty amid industrial imagery; "Quick Billy" (1971), a meditation on birth, death and rebirth.

Mr. Baillie's interest in nature and people remained a constant, as you can see even though the retrospective has been arranged thematically rather than chronologically. This works better in some cases (the program "Correspondence — Bruce Baillie/Stan Brakhage") than in others ("American Inner Landscape," a rubric that could be used to describe any number of titles). Certainly there's connective tissue between Mr. Baillie's later work and his earlier films like "Mr. Hayashi" and the more prosaic if touching "Here I Am" (1962), another portrait, this time of the students and caretakers at a school for disabled children. Even when he doesn't identify the location, he creates a specific sense of place, partly because the people he puts in his frame rarely feel ornamental.

Soon after he began making films, Mr. Baillie's art showed a formal complexity that would only increase. By 1963, he was already working in a more poetic, associative register in "To Parsifal," which begins with what sounds like excerpts from scratchy maritime radio transmissions ("Pacific Standard Time, west, southwest, 14, partly cloudy"), an abrasive opening for what emerges as a meditation on the American West. As Mr. Baillie shifts from amber hills to the cobalt ocean and lush green mountains — his fluid marshaling of image and sound suggests an epic journey, one that's complicated by his use of "Parsifal," the Wagner opera about an Arthurian knight's quest for the holy grail. There's grace and grandeur in a shot of men working on a mist-wreathed train track, but also a sense of how destiny becomes manifest.

Projecting films on an Army surplus screen in his Bay Area backyard.

You can scarcely see the place for the forms in the stunning "Castro Street" (1966), a densely textured, heavily manipulated film that finds abstract beauty in the railway yard, trains and heavy metal of an oil refinery off a street in Richmond, Calif. Using effects like tinting, negative printing, matting and, most strikingly, superimpositions — mesmerizingly, the different layers often move in opposite directions — Mr. Baillie creates a film that represents less the world as it seems to exist than one that's been refracted through his being. As he pours on the color, mixes in the chugs and clangs, evokes the Brothers Lumière and swings between the figurative and the abstract, the line between place and head space dissolves and a portrait of the artist emerges — brilliantly.

Art of the Real runs April 8-21. Additional details: filmlinc.org.

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